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THE ARRANGEMENT OF A BEDROOM.

IT is not wise to have a bedroom too elaborately decorated, but everything should be pure, fresh, and cheerful, and altogether free from gaudiness. It is curious to note how certain colors are associated with certain rooms in most average houses. In how many homes will the visitor see, again and again, the drawing-room decorated in blue, the dining-room in dark red or dark green, bedrooms in blue or pink? Blue, of not too dark a shade, is an excellent color for a bedroom, as it suggests freshness; it is a favorite color also, and is becoming to most complexions.

The walls of some bedrooms have lately been very prettily decorated with panels of blue Vichy linen, in the pretty shade of blue-gray which is peculiar to that material. Each panel is embroidered in outline with Japanese designs, worked in chain-stitch with dark blue wool. The effect is very good and original, especially as no two panels are ever alike, the drawings being different on each. To accompany such walls, the curtains are of some warm-tinted, plain woolen fabric, such as copper color or medium red. The embroidery can be easily done by ladies by means of a crochet hook, the work being exceedingly like the old tambour embroidery; and they can also trace for themselves the required pattern on the material. If they are incapable of this, some of the well-known fashion houses, which provide designs and materials for all kinds of fancy work, will doubtless undertake the work.

If this combination be not liked, ladies can decorate their bedrooms with panels and curtains of flowered cretonne. This is very pretty, but most appropriate for rooms which are only to be inhabited in the summer. It is a little cold in winter, more to the eye than in reality, and what is more, it has become a little too common; so many adopt the style that there is no longer a vestige of originality about it.

Walls panelled with stuffs are always more expensive to decorate than if covered with good paper. If the paper be plain, the curtains should be figured, but if figured the curtains should be plain. For bedrooms a velvety paper, old blue in color, combines very well with curtains and portières of medium red woolen tapestry, figured with any designs, and bordered with a fringe of the various colors found in the designs. If a patterned paper be preferred, a very graceful combination of color could be obtained by having it copper color, figured with "Genoa velvet" designs in various shades of olive, the curtains and portières being of plain, old blue woolen material.

A handsome dressing table, with a large mirror curtained with fresh muslin, and drawers on each side, is an ornamental piece of necessary furniture, but the wash-stand is not so. The bath, of course, would not be kept in the room. If the doors of the room are protected by portières it is easy to hide the wash-stand, for a wooden frame could be made as high and as wide as the doors, but deep enough to contain the wash-stand. Curtains like the portières hung in front would effectually conceal it, and they could be drawn aside when the recess thus formed is in use. A marble topped wash-stand should be selected, with rails on each side for the towels; this will avoid the necessity of a towel-rack.

With regard to the other furniture, the bed is the principal item in a bedroom. The curtains of this should match the window curtains and portières. The counterpane may be as elaborately worked as anyone can desire. The bed should always be placed with the back against the wall, so that both sides are free. A little table should be placed at each side of the bed; these are very convenient.

A couch is indispensable in a bedroom, not as an invitation to idleness, but in case of illness. No lady would think of reclining on the bed, if not very well or fatigued, unless she were sufficiently ill or tired to undress and get into it. Thus the couch or sofa should not be omitted. Two comfortable arm chairs are required, two or

three other chairs, also a table in case it should be desirable to read by the fire before going to bed.

If any lady possesses an ancient wardrobe or chest of drawers, it will not matter if it is of different wood; different that is, but not inimical. Of course, modern mahogany furniture could not be placed in the same room with old oak or walnut furniture, nor with lacquered work; but a bed and tables of modern walnut could be used with an old wardrobe of carved oak. Walnut and old oak go very well together, but the mixture of light woods with dark ones cannot be recommended.

Where the dimensions of the house or the position of the family are such that the lady is not justified in securing one of the rooms for her private boudoir, her pretty private knick-knacks, which she does not feel inclined to place in the drawing-room, the common sitting-room of the house, or else merely a reception room, are placed in her bedroom, which is thus made to assume a

the bed faces the window, as is frequently the case; it is then well placed with regard to the light, and yet is not too far removed from the fire, which it is advisable not to cumber, as it will often be required for airing purposes. The lounging chair should be placed near the fire, and on the other side could be any small but comfortable arm-chair. An article which should not be omitted is a large mirror to reflect the effect of the whole toilette.—*Le Moniteur de la Mode*.

DRAWING-ROOM

IN THE RESIDENCE OF

MR. W. D. YOCUM, BROOKLYN, N. Y.

(See opposite page).

THE woodwork of this room is of a uniformly dark-toned walnut, finished with a slight gloss. Between the front windows a decorated panel painted on wood takes the place of the stereotyped "pier glass." On the chimney breast near the front of the room, is a beveled plate mirror reflecting the staircase hall through the curtained opening.

Over this glass a large core of slight curvature, covered with dull maroon velvet, is decorated with antique plaques, and below carved consoles support a low table for the reception of vases, etc.

A distinctive feature of the room is the tracery transom, dividing the apartment and carrying on a deep maroon rod with ebony rings, the silk portières elaborately embroidered from special designs.

The consoles and the bric-a-brac shelving of the mantel on the nearer chimney breast are of walnut. The lion's feet of the consoles are of brass, and the large panels at back of shelving are filled with beveled plate mirrors.

The remainder of the mantel is of black marble, polished, with the exception of the carving, which is left fresh from the tool to preserve its crispness and afford a contrast in color with the polished surfaces.

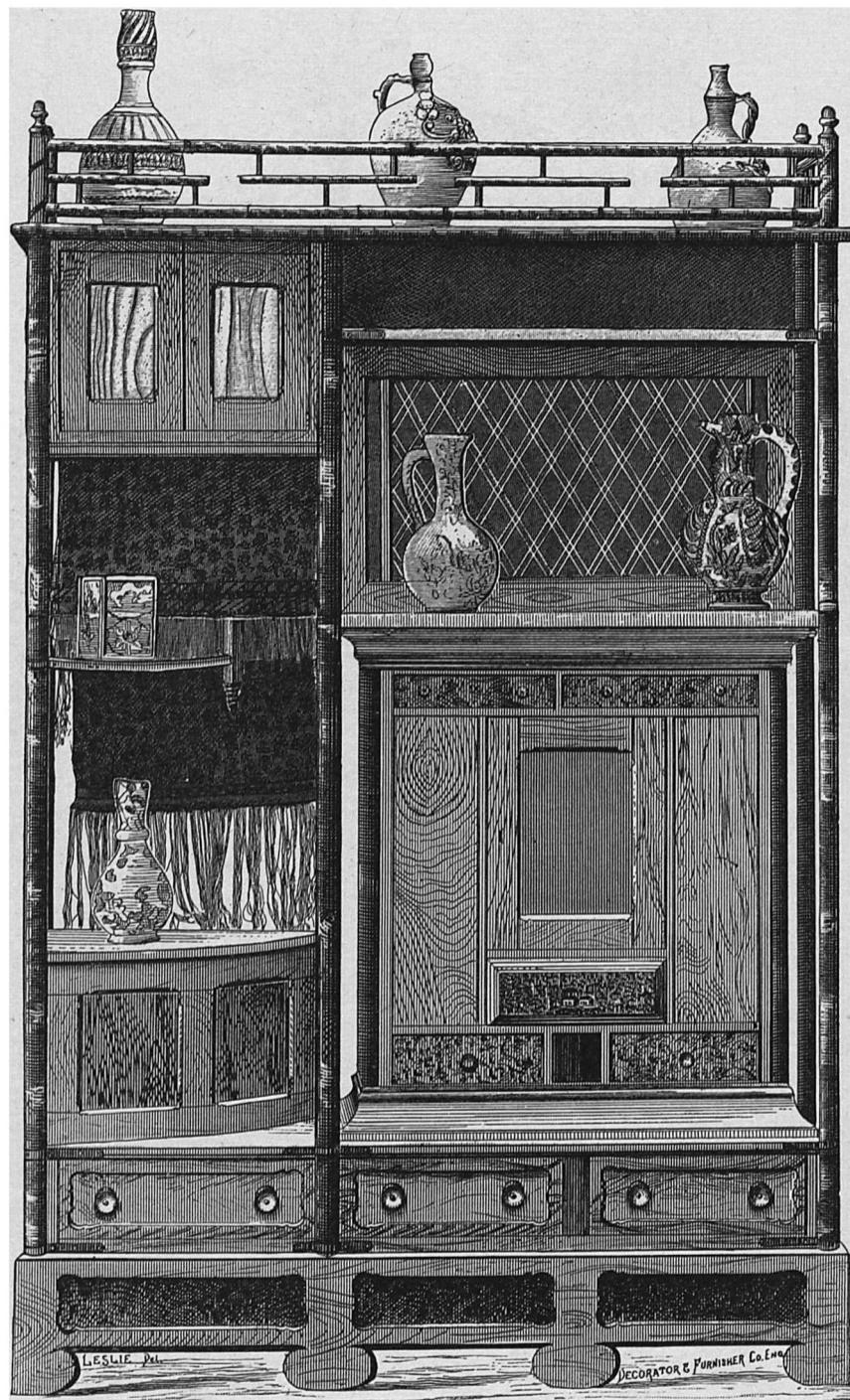
The feet of the ebony bric-a-brac glass on the right are of brass, and the panels in the frieze are hand-painted on silk. The motif is from the Japanese style. The hall and staircase are also finished in walnut, the staircase being handsomely carved and having at the foot a polished wrought brass screen.

The panels of vestibule door and the transom sash are filled with stained glass from the architects' designs. The stained glass throughout is a prominent feature of the finish of the windows in front of room, and several not shown in the view being of London make and from special designs.

NEXT to palms, ivy is the most ornamental of in-door plants, and if we may believe the pictures of Knut-Ekwall and other German artists it is quite generally cultivated in German homes of the higher classes, combining pleasantly with the pictures and household ornaments, and making graceful the square and formal doors and windows of modern apartments. In fact there are walls of German

rooms that are literally covered with ivy, while the windows bloom with flowers and are resonant with the vocalism of caged birds. To some extent ivy has been used in a decorative way in this country though oftener to add picturesque ness to a church than to an apartment. It can be grown in large pots placed beside a window, and with care it can be made to climb and ramble in almost any direction. German ivy is of quick growth, but English ivy, though slow in developing is the stronger, and its leaves are darker and glossier. Flowers and plants are the one form of decoration that the poor command as well as the rich; and an English cottage with its thatched roof and diamond panes, its roses clambering about the door, its geraniums nodding in pots and boxes at the windows, is pleasanter to contemplate than a cheaply decorated house, where veneers and pretences formed the show.

VELVET or leather cushions are more suitable for a hall than satin.



CABINET FOR BEDROOM, JAPANESE STYLE.

DESIGNED BY BRADSTREET, THURBER & CO.

pleasant inhabited appearance. An embroidered fire screen, worked by herself, stands in front of the fireplace ready for use, and pretty brackets or tidiess, worked by adoring school-fellows and presented as marriage gifts, ornament the walls on each side of the mantelpiece. A comfortable lounging chair, placed near the fire, is an almost necessary luxury (if such a term may be used), especially when there is no pretty dressing-room adjoining, which usually abounds in such articles.

It is advisable to make a bedroom as pretty and as habitable as possible, for though no one would advocate using the bedroom as a sitting-room, yet in case of illness, or wishing to have a confidential chat with an old friend before retiring to rest, it is pleasant to have the room comfortable. In average houses there is no need why the bedrooms should not be as comfortable as the sitting rooms, and the furniture arranged to the best advantage.

If the room is large enough the couch is usually placed at the foot of the bed, especially if

